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Nationalism in James Joyce's *Ulysses*

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ABSTRACT

In the present article, the role of nationalism and postcolonialism in James Joyce's *Ulysses* is explored. The novel is used to reveal the political and postcolonial layers of Joyce's work and represent how colonization works through politics. This helps the readers to realize more about political Joyce and to apprehend his political views as a fresh reading of his oeuvre. The significance of this article is to depict how an author from a colonized society is influenced by the colonizing forces and cultural invasions and to scrutinize the very psychology of a colonized nation. This task is done through Attridge and Howes's methodology as the theoretical framework containing key roles in analyzing the main discussion. Through analyzing *Ulysses*, this article clearly shows that Joyce was a part of nationalistic movements such as the Irish Revival; however he had major conflicts with some individuals and movements that claimed to be nationalists. Therefore, Joyce is concluded to be a 'semicolonial' writer who has his own specific mode of nationalism.

Keywords: Nationalism, Postcolonialism, James Joyce, Ireland, Semicolonialism

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1. Introduction

1.1 Nationalism in *Ulysses*

The history of observing colonialism and nationalism in Ireland is not a new issue. But a political study of Joyce's works is considered as a new area of investigation. Postcolonial theory delves into the struggle of power in countries which have been colonized. The colonizer attempts to break

through the colonized culture, politics and even literature. Considering it as a literary theory, postcolonial literature is concerned with literature produced in countries once colonized by other countries, especially those countries which were colonized by European colonial powers, and also the literature written by citizens of colonial

countries, about the colonized people as its subject matter.

James Joyce is a writer who makes the best use of different discourses to discuss the colonial power and its attempts to subjugate the Irish nation. The way Joyce portrays Ireland and its relationship with England or the English empire has been the subject of much scholarly research. Earlier readings of Joyce such as those by Stuart Gilbert, Richard Ellmann, and Frank Budgen focus on the absorbing aspect of Joyce's writing which depicts the national boundaries of the time. Beginning by Dominic Manganiello's *Joyce's Politics* (1980), many critics realize that they can observe Joyce apart from his native country. While, despite his exile which was self-imposed, he never left Ireland mentally. Dublin and Ireland have always been two dominant subjects of his works. In order to understand Joyce better, it is important to realize the fact that Joyce is a political writer who is deeply involved in the political conditions of Ireland. Here, the economic and social forces which shaped him as an artist are significant.

Evoking and complicating oppositions at the same time is a characteristic of Joyce's works. It roots in his interest in political and ethnic issues. Attridge and Howes (2000) believe that philosophically James Joyce can be considered a separatist and a unionist at the same time. Joyce even separates and unites notions like undecideability and hybridity. As a result of this combination, they cannot be defined or functioned separately. He actually makes a connection between two separated issues. For each issue, separatism and unionism, we have two equals in Joyce's mind and writings, nationalism and anti-nationalism. He does not actually belong to either party. His works, letters, lectures, and articles in or out

of Trieste prove this matter. In fact, they are the proofs of political Joyce and good sources of reference for a new analysis of his works and views.

2. Methodology

The main methodology of this article has to do with the core issues and principles of nationalism and politics inspired by Derek Attridge and Marjorie Howes. As Attridge and Howes put it, "semicolonial" Joyce can be defined as a political Joyce who is neither a nationalist nor an anti-nationalist. Emer Nolan analyzes the same issue. The present article benefits from their observations in order to assemble a good amount of practical reasons to come to a unified conclusion about political Joyce and his attitude towards nationalism.

Analyzing Joyce's *Ulysses* under this methodology brings together primary commentators on the Irish dimension of Joyce's writing. Contributors explore Joyce's undecided and changing response to Irish nationalism and reassess his writing in the context of the history of Western colonialism. The article tries to provide fresh insights into Joyce's ingenious commitment with political issues that remain highly relevant today. The main approach which suits this paper well is postcolonialism as it includes many different aspects such as religion, social phenomena, historical events, nationalism, politics, etc. which all play vital roles in Joyce's works.

Nationalism in relation with colonialism and historical events of the era such as Irish resistance and religious conflicts are scrutinized and discussed in this article. Ireland is colonized by the British Empire through the traditional way of colonization and one comes to the realization that the concept of the resistance of the Irish is not actually the resistance of



a non-European country. In fact, Ireland has a special situation. Therefore, Nationalism and postcolonialism in Ireland needs its own way of analysis.

3. Literature Review

Ezra Pound in 1922 commented that in *Ulysses* Ireland is presented under the "British yoke" (p. 17). But it was not until the very end of 1970s that Irish-British relationship was being scrutinized in Joycean studies. Most of the works dealing with different aspects of Joyce and the relation of his works to colonial and postcolonial studies, politics and nationalism do not start from a certain point and get to the same place.

The 1980s saw the appearance of a few essays which place Joyce in the context of Irish history and Irish nationalism like Deane's *New Perspectives*, Fredric Jameson's "*Ulysses in History*," and Tom Pauline's "*The Irish Presence in Ulysses*," but when the historical issues got back on the agenda in the following decade, the studies continued with Deane's chapter "Joyce the Irishman" in *The Cambridge Companion to James Joyce* (Attridge, 2004) and the discussions of Joyce by Deane, Eagleton, and Jameson in the Field Day collection entitled *Nationalism, Colonialism, and Literature* (Eagleton et al., 1990) followed by a series of books that pursued issues of Irish nationalism, colonialism, and postcoloniality: Enda Duffy's *The Subaltern "Ulysses"* (1994); Vincent J. Cheng's *Joyce, Race, and Empire* (1995); Emer Nolan's *James Joyce and Nationalism* (1995); and the volume entitled *Joyce: Feminism / Post/Colonialism*, edited by Ellen Carol Jones (1998).

Homi Bhabha (1994) and Smith's ways of looking at issues are complementary. They both examine the concerns which are at the center of the problems of a nation.

The connection between material and metaphorical space and between a nation's modernity and capitalist modernity are being considered as critical issues. There are scholars who believe that Ireland's entrance into a colonial modernity was shocking and rough. Scholars like Hechter (*Internal Colonialism*, 1975), Gibbons (*Transformations*, 1996) and Eagleton (*Heathcliff and the Great Hunger*, 1995) believe that colonial Ireland was not an underdeveloped country. James Joyce is known as a writer who is against colonial power of the empire. Vincent Cheng in *Joyce, Race and Empire* (1995), introduces Joyce as a postcolonial writer. His works have been read politically in Manganiello's *Joyce's Politics* (1980) and it is stated that Joyce is evidently hostile towards all political state formations. His view of nationalism has become clearer in Breuilly's *Nationalism and the State* (1993).

In general, according to Lloyd (1993), nationalism is believed to be a "political phenomenon" (p. 276). Therefore "the critique of nationalism is inseparable from the critique of post-colonial domination." (Lloyd, 1993, p. 115). Lloyd discussed a kind of hybridity in the Irish culture, a hybridity which includes many nationalists. In *Anomalous States*, Lloyd (1993) asserts: Irish streets ballads and folk songs are read, against nationalist refinements of them, as being vital representations of the hybridity of a colonial culture. That these songs, while stylistically and tonally inassimilable to nationalist representations, were nonetheless sites of resistance and possibly even means of popular instruction, illuminates the politics of style in *Ulysses* in relation to a popular rather than aesthetic consciousness. Both *Ulysses* and this popular tradition are recalcitrant to the emergent nationalist as to the imperial

state formation previously in refusing the homogeneity of "style" required for national citizenship. (p. II)

Emer Nolan (2004) believes that Lloyd's original discussion that *Ulysses* comes from the unitary style which is supported by nationalism cannot be accepted. So it can be concluded that the subaltern critic believed that in Joyce's works we hear the voices of other in Irish modernity movement (Nolan, 2004).

Nolan (1995) believes that these cannot be considered as voices of "individuals but voices of fragments" which are made from a modernization conducted by colonial or postcolonial state, the postcolonial state which is a symbol for national state, and can stand for nationalists. As Joyce cannot be placed among neither the nationalists nor the anti-nationalists and definitely not among those who were in favor of state, so it is ambiguous for the critics to identify his protagonists, like Portrait's and *Ulysses*'s Stephan as a member of any group or political side.

Edward Said's *Orientalism* (1978) is "a Western style for dominating, reconstructing, and having authority over the orient" (Said, p. 3). While Lisa Lowe (1994) states that orientalist strategies are "not exclusively deployed by European or colonial rule, but articulated... by a variety of dominant and emergent positions or the critical terrain" (p. 12). But which one is the real Ireland? Is it considered to be a dominant emergent culture? Many postcolonial critics favor the negative influence of British imperialism as the dominant factor in Ireland's history. In fact they encourage any analogical links between the Irish people and other "emergent" ethnic groups.

Some revisionists think that Ireland was not only a victim of the empire but a

"beneficiary" of it as well. There are some elements that link the Irish closer to their "dominant" British neighbors than with other postcolonial societies and nations; elements such as "geographical proximity, common language and skin color, and shared prosperity" (Brady, 1994).

4. Analysis and Discussion

It is assumed that being under the rule of British colonialism affected Ireland in various ways. It became a combination of the archaic and the modern. Social transformations of the nineteenth century, Great Famine of the 1840s, and many other social elements resulted in rapid transition to modernity. The main states of change were social organizations and other important matters of the rural society of those ages such as agricultural productions and the rise of the strong farmer. Social penetration of Britain was hugely demonstrated in those days.

Historians believe that "social laboratory in which Englishmen were prepared to conduct experiments in government which contemporary opinion at home was not prepared to tolerate." (Lyons, 1982, p. 74). Ireland had its own national school system. Terry Eagleton (1990) states "[by] 1850, Ireland had won of the most commercially advanced agricultures in the world, and was fast developing one of the world's densest railway systems" (Eagleton, 1990, p. 274). Ireland's rush in modernization resulted in a nationalism which was very different from the static nationalism of other European countries. These issues are important when the readers come to characters like Stephan Dedalus who rejects conventions and traditions of a nation, which are partly offered by cultural nationalism.

In "Ireland, Island of saints and Sages", it may be realized that Joyce believes the



Irish to be hybrids, "compounded of the old Celtic stock and the Scandinavian, Anglo-Saxon and Norman races... with the various elements mingling and renewing the ancient body" (Joyce, 1907, p. 161). Joyce's Orientalist assertion of exotic complicates the Unionist view that Ireland's political future must be determined as it is considered as a part of Britain, an important part which is the West Britain in fact. Of course, the Irish culture is not only influenced by the British culture but by the Atlantic Ocean with many other older cultures.

Joyce's emphasis is on the historical connection between Ireland and Mediterranean. According to some historical proofs and myths, Joyce discusses this matter. He believes in a mystic connection of these two in his writing.

In Joyce's works there is the discourse of "otherness" which is the product of the process of "othering". The Irish were defined through their differences with the English and therefore they were depicted as "other" by the English. The features of this other nation were as quaint, primitive, and wild Irish. This is a discourse which justifies and even encourages barbaric domination and violence against the conquered culture.

For the nationalist movement, the main challenge is to find a self-definition for national identity. What is Irishness? What are the characteristics of a real Irish? Stephan Dedalus is engaged with these questions. He is at the first place bewildered by realizing the fact that he is a nationalist or not, and then he is in the dilemma of choosing to be a real Irish, or to be an artist. To be an Irish has its own definitions and elements which are in some cases subjective and self-representative. Both in the racialist imperial discourse and the nationalist self-definition one, Irishness is "other" and

different, although each discourse belongs to a very different political position.

In *Inventing Ireland* (1996), Declan Kiberd states that: "if [nationalist intellectuals] were to create an authentic movement, ... if they were to invent Ireland, they must first invent the Irish" (Kiberd, p. 100-136). This builds an important question: Is the national self-definition an invention or it is authentic? Emer Nolan believes that "authenticity" continues to be a major theme in the works of Irish scholars (such as Richard Kearney), "whereas the [post-structuralist] theorists to which they are occasionally indebted attack the very idea of a self to which one might be true or false" (as cited in Attridge & Howes, 2000, p. 243).

The issue of cultural identity is a critical one for Irish society and in Joyce's works. In *Transformations*, Luke Gibbons (1996) has also argued that we should question any generalizations about a cultural identity: "It is important not only to re-think but to re-figure Irish identity, to attend to those recalcitrant areas of expertise which simply do not lend themselves to certainty, and which impel societies themselves towards indirect and figurative discourse" (1996, p. 18) as "there is no prospect of restoring a pristine, pre-colonial identity", Gibbons believes that "instead of being based on narrow ideals of racial purity and exclusivism, identity is open-ended and heterogeneous" (1996, p. 179). In his idea Irishness is not a premodern but a modern concept and Irish culture experienced modernity sooner than it would. Disintegration and fragmentation were a part of Irish history.

Ireland is not the only exception but this is "the common inheritance of cultures subjected to the depredations of colonialism" (Gibbons, 1996, p. 6). The radicality of Joyce's works as Lloyd states,

comes from its insistence "on a deliberate stylization of dependence and inauthenticity, a stylization of the hybrid status of the colonized subject as of the colonized culture, their internal adulteration and the strictly parodic [and hybrid] modes that they produce in every sphere" (1993, p. 110). It is unavoidable that Anglicized voices and English cultural desire are seen in Irish culture.

In *Ulysses*, there is a chapter which is entitled "Wandering Rocks". In it, Father Conmee's 'ivory bookmark' (Joyce, 1986, p. 190) starts a kind of connection between Jesuit missionary work and British imperialism, and Conmee thinks of "the soul of black and brown and yellow men and of the propagation of the faith" (Joyce, 1986, p. 143-5). In fact Joyce's references to ivory explain the relations of world and different local influences of colonialism and nationalism.

Joyce believes that British Empire conquers different countries for economic benefits and not for religious devotion. Countries like the Belgian Congo: "Raping the women and girls and flogging the natives on the belly to squeeze all the red rubber they can out of them" (Joyce, 1986, p. 1546-7).

The context of Joyce's writings proves that he was hostile to colonialism in any form. Decolonization is what Joyce supports via nationalism. His interest in socialism is ambivalent in his letter to Stanislaus in 1906, "If the Irish question exists, it exists for the Irish proletarian chiefly" (Joyce, 1906, p. 237). In Joyce's works, colonialism and nationalism are relative realities, which are subject of debate and opposition, expressed through creativity, fantasy, language proficiency, and complexity.

As Stephan's conversation with the Dean of Studies indicates, Joyce thought that Ireland is a colonized territory of the British Empire and the Irish are a colonized nation. The truth is that Irish were involved in imperial activities of the empire. They participated in civilizing and missionary projects that were part of the activities of the British in Europe.

The young poet Stephan Dedalus in *Ulysses* of James Joyce bears a resemblance to his creator, Joyce, in 1904. "Stephan's ambitions and attitudes are presented, and since irony predominates, we see more attitude than ambition" (Kain, 1993, p. 82). *Ulysses* is a representation of human nature in an Irish form. Joyce never had to invent situations or tales as he could find them all in reality. Dublin was a source of inspiration to Joyce. The people, the situations, the incidents, the places, and everything related to Dublin and the Irish were like material of construction to Joyce. Despite a lifelong exile Joyce often said that his imagination never left Dublin.

In the political stage of Ireland there were many sacrifices for liberty and Home Rule. Political pressure led to extreme violence and was a big threat to the very generation. Independence was finally won for a part of Ireland but at a sorry cost. Irish nationalism was supported by many streams, from politicians to poets. As Kain remarks, "Often bravery became mere bravado, for the fatal fascination of rebellion easily induced a romantic urge to die as a martyr rather than live as a slave in an insufferable environment" (1993, p. 107-108). During these years James Joyce was involved in writing controversial series of articles which he wrote for the Trieste newspaper on the subject of Irish politics.

Due to betrayals of many Irish activists such as Parnell's, (a symbol of the ideal



Ireland for Joyce) in the House of Commons and other historical incidents, the Irish came to the conclusion that their national problem was not just domination from outside, but "the sense of betrayal was a traumatic experience for the Irish people at large" (Kain, 1993, p. 116). The reflection of it is seen in Joyce's Stephan Dedalus who abjured all allegiances to Pope, king, or country. At last, December 1921 was the time of the Anglo-Irish Treaty, when Joyce's *Ulysses* was a phenomenon which was supposed to make a dramatic reentry of Irish literature to the mainstream of European literature.

Joyce was gravely influenced by all the historical incidents in history of Ireland. Kain quotes that Yeats' works are "not drama but the ritual of a lost faith". He had the same idea for Joyce as he discusses:

Independently, Joyce was pursuing the same dual aim: unity of vision aimed progressively subtle modes of presentation. His subject remained the ethos of Dublin, but successive treatment showed more profound insights, more complex associations. The philosophic perspective grew to cosmic (and comic) heights. His autobiographical manuscript *Stephan Hero* became intensified and universalized in the rewriting. The hero's life was no longer a mere succession of episodes, but a sequence of pivotal experiences: awareness of self, of family, of words, of sexual stimulation, of religious fear, of artistic awakening (Kain, 1993, p. 179).

As a consequence of the historical and social events, people of a society would undergo different changes. Joyce, as an individual, is a part of this current. He is obliged to accept exile. In 1904, he leaves Dublin, an overbearing exile. After ten years of working hard and wrangling with publishers, *Dubliners* was ready to appear

in summer of 1914. He was in search of perfection within reaching his aims. He described Dublin so precisely that the city can be reconstructed according to his descriptions. The truth is that Joyce's life, beliefs, notions, and artistic creations come from deep layers of a nation. Ireland with its complex history has brought up an exiling artist who left Dublin, but lived in there for a lifelong time.

There is a conflict in the relationship between Ireland and the Orient. This perplexing relation is examined by James Joyce in his novel *Ulysses*. In a lecture in Università Popolare in Trieste, Joyce talks of the Irish as a language which "is oriental in origin, and has been identified by many philologists with the ancient language of the Phoenicians, the originators in trade and navigation" (Joyce, 1964, p. 156). With this notion Joyce supports those who believe that Irish language, culture, and civilization are rooted in the Orient. This notion also implies that Ireland is independent from England and even superior to it. Joyce's desires and speculations about his native country are comprehended but his association reminds us the kind of cultural misappropriation that Edward Said explains in *Orientalism*.

Considering the fact that Joyce was so knowledgeable, it seems improbable that he believed in the suspicious theory of Scytho-Celtism which is introduced by Joep Leersen (1996, p. 94). The theory is that the Irish were descended from great oriental civilizations. While supporting this vague theory, he raises some questions in our minds about his true attitudes toward nationalism and imperialism. His position regarding these two matters has always been accompanied with doubt. In *Ulysses* Joyce explains the fact that why the East, as imagined in the mind of the Irish, is so interesting for the Irish middle class. By the

exotic fantasies of the imagined East, the Irish are distanced from understanding the fact that they are being oppressed by the English and the Catholic Church. So this fact works as a distraction which makes the Irish far from understanding the truth.

One might think that Joyce's comments on the Orient come from his admiration of Eastern culture but Said thinks differently. Said shows the European habit of forming "its strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (1978, p. 3). Therefore, Joyce's support and interest in the Oriental history might show his and some of his countrymen's appreciation of the Eastern culture, but Said believes that Europeans mostly use this trick to serve their own interests and subjugate the East.

As Said puts it, these compliments to the Oriental culture by European nations are good examples of how they try to reach their purposes and agendas. This is a good evidence of a "Western style for dominating, restructuring, and having authority over the Orient" (1978, p. 3). As a result, he accuses every European no matter who he/she might be as "a racist, an imperialist, and almost totally ethnocentric" (1978, p. 204).

According to Joyce the concepts of Enlightenment and the nationalist structure of the Irish have their roots in colonialism. These were considered as the political and social aspirations of Ireland, but they were actually in debt to colonialism. Along these, the catholic educational system was supposed to help the Irish to achieve knowledge and richness. Joyce observes the issue of English literary tradition as a means of colonization. In "Scylla and Charybdis", for instance, in the middle of the discussion about Shakespeare, who is considered as a great figure of the tradition, Stephan

comments on the participation of Shakespeare in the ideology of Renaissance imperialism: "His pageants, the histories, sail full bellied on a tide of Mafeking enthusiasm" (Joyce, 1986, p. 754-5). Mafeking was a small town in South Africa. It was plagued by the Boers during the Boer War. When it was liberated, celebrations were significantly excessive in comparison with military importance of the whole event. After this event, 'Mafeking' became a term for showing the enthusiasm of the British Empire and its expansionist policy (Gifford, 1988, p. 235).

Another political and colonial observation of Stephan is his contemplation of Matthew Arnold whose influential *Culture and Anarchy* proposed many imperialist tendencies. In the book Arnold considers culture as a means of educating, and as a result controlling the anarchy which threatens the society, especially the working classes. Arnold was, in fact, a committed liberal humanist who published a series of lectures whose purpose was to promote the idea that with absorption of Ireland into the British Empire, both would have mutual benefits.

Later on Stephan predicts the students, and their offensive hazing religious practices, at an institution like Oxford, as if he was a Native American presenting white European invaders. He calls them 'palefaces' (Joyce, 1986, p. 166). This is the term which he applies to a group of tourists too. (Joyce, 1986, p. 341), and then suppose 'a deaf gardener, aproned, masked with Matthew Arnold's face' (Joyce, 1986, p. 173-4). Stephan undoubtedly wants to be the savage, anarchic 'native' and reduces the status of Arnold to a gardener who is at the service of the colonizer and is seemingly deaf to the voice of the colonized.



According to Howes, Joyce rejected many assumptions of cultural nationalism which were derived from assumptions, procedures, and claims of colonialism (1990, p. 264). Actually, Joyce rejected most of the Revival's projects.

In *Ulysses*, Haines has two sides, on the one hand he is a capital revivalist ethnographer and on the other hand a British imperialist. This struggle continues through *Ulysses* as some people follow an implied colonization which manifests itself through different ways and some people resist it due to an unconscious resistance or nationalism. Vincent Cheng has a convincing reading of a scene in *Ulysses*. He believes that it is a "parody of an ethnographic encounter" (1990, p. 151-62). In the scene Haines speaks Irish to the uncomprehending milk woman. Then, he goes to the national library to do some research and buys Revivalist classic of Douglas Hyde which is *Love Song of Connacht*, and then appears to be working on a book which is about Irish folklore (Joyce, 1986, p. 365). Haines apparently rejects the role of England in colonizing Ireland. A very twisting sentence is uttered by him: "We feel in England that we have treated you rather unfairly. It seems history is to blame" (Joyce, 1986, p. 648-9).

It is concluded from this sentence that the colonization of Ireland which had provoked a powerful sense of nationalism among many is considered to come from historical incidents and not England and English rulers. It is all the same with the issue of religion and its consequences as Deasy claims that "All human history moves towards one great goal, the manifestation of God" (Joyce, 1986, p. 380-1). This way of looking at things seems to be dangerous and the result is that many would react to it and become extreme nationalists. According to this view what

happens as history, is inevitable and it is because of history that a country colonizes another and some people become nationalists due to this and no other reasons. Obviously Joyce criticizes such views.

Joyce wants the readers to pay attention to how people might take after their ancestors in many aspects even political ones. As an example, Haines' father is introduced as an imperialist adventurer (an unofficial representation of imperial English ancestors) who "made his tin by selling jalap to Zulus or some bloody swindle or other" (Joyce, 1986, p. 156-7). The violence which is sometimes hidden in colonialism is invoked in Haines dream which is "shooting a black panther" (Joyce, 1986, p. 61-2). Buck Mulligan is fond of quoting Matthew Arnold. He has the role of native informant for Haines and encourages Stephan to do the same thing (Joyce, 1986, p. 506). But according to Howes, "for Joyce, the threat that Haines represents cannot be neutralized by sheer parody and mimicry; it must be countered by alternative collective visions of the Irish (Howes, 1990, p. 265).

Joyce criticizes the Revival occasionally, but what he does and what he writes has so much in common with the writers and activists of this movement. According to Seamus Deane, Joyce "is himself a dominant figure in that movement" (1990, p. 34). His political and nationalistic activities are obvious in for instance, his stance on the *Playboy* riots, promotion of the works of political and nationalist writers like Yeats and Synge in Trieste, cooperation on Italian translations of *Riders to the Sea* and *The Countess Cathleen* (Potts, 2010, p. 57). The extracts from his works, especially *Ulysses*, and his own social activities support what many critics believe on his political and nationalistic attitudes.

Stephan's quest for his Irish individual identity is a symbol of the entire nation's quest for individuality. What happens to an individual like Stephan is what happens to a nation. Sense of nationalism which may be invoked in an individual is the result of this very quest for individuality, Howes believe that, "Joyce leaves open the possibility that such a transformation is just faking" (1990, p. 265).

Stephan gives a nationalistic portrait of himself both in *Ulysses* and in *A Portrait*. For instance, in chapter five of *A Portrait*, Stephan's mind is the home of the intellectual constructions of the Revival. Joyce's Stephan rejects the movement at the same time but he is in debt to many of its values and disciplines. Stephan wants to fly by the 'nets' of "nationality, language, religion" (Joyce, 1986, p. 171), while at the same time he rejects the current forms of cultural nationalism. Howes comes to an opposition here when he states, "But he continues to think of the 'nation' in precisely the terms those forms would offer him" (Howes, 1990, p. 265). He believes that Irish nation is defined by cultural nationalism and concepts of Irishness, not a "Conglomeration of all the people who lived in Ireland or who considered themselves Irish" (Howes, 1990, p. 265).

Irishness lives within the nation but it is different in its degree among diverse regions, populations, and cultural artifacts. Stephan is captivated by this idea of distinguishing Irish 'race' and the natural essence of his people. The truth is that Stephan's mind is too much occupied with the cultural nationalism he declares to reject. He (Joyce or his hero, Stephan) is naturally supersaturated by different movements and issues such as cultural nationalism but the tendency of resistance toward many values or accepted concepts of

such currents lives within them at the same time.

Observing *Ulysses* in general, it can be suggested that Irish collectivity is able to comfort the imperialist narratives of characters such as Haines and Deasy. This is at odds with the evasion of nationalism which is implied. Howes believes that, "Above all, however, *Ulysses* offers, not a portrait of 'a' community, or even portraits of several communities, but different ways of conceptualizing community" (Howes, 1990, p. 267). The 'community' mentioned is not only those who live in Ireland but also those who emigrated or live in other places of the world with the same situation.

Joyce's attention to Irish culture emerges from this point that he sees Irish culture changing as a reaction when it is comforted by other cultures. This is defined as hybridity in post-colonial studies. Joyce chose the popular culture of his day, as he was interested in it and wrote lines on them in his books. There is no doubt that the cultural mixing and hybridity of Irish society resulted in nationalism which is considered as a popular culture of Joyce's time and as a social phenomenon it rooted deep in the mind and works of many Irish literary figures like Joyce.

Joyce's politic and nationalism are seen both on his individuality and his oeuvre. From the examples mentioned, it is shown how *Ulysses* records the complexities of nationalism among the Irish colonialism and nationalism which are investigated in Joyce in the analyses of the individuals, the general arguments and affinities, and even in the form of his works. Such discussions on his works bring us deep into the individual's tendencies in the Irish society of that age, as a microcosm, and to the institutions, communities, political conflicts and historical forces.



It is believed by Breuilly (1993) in *Colonialism and the State* that all nationalists strive for controlling the state power (1993, p. 1-2). But the universal beliefs of modern liberal state claim a different anti-colonial nationalism. In fact Joyce does not claim nationalism in *Ulysses* which intends to make Irish superior to the colonizing nation. What he criticizes in *Ulysses* is the inferiority that the Irish feel to the English. The resistance which Joyce seeks is a struggle against forces that try to dominate a society. As Lloyd states, the prospect of a progressive nationalism depends on our "recognition of the excess of the people over the nation and in the understanding that that is, beyond itself, the very logic of nationalism as a political phenomenon" (1993, p. 276). Lloyd also concludes that, "the critique of nationalism is inseparable from the critique of post-colonial domination" (Lloyd, 1993, p. 115).

Lloyd's essay on "Adulteration and the Nation" (p. 88-124) is mainly concerned with the "Cyclops" chapter of *Ulysses*. In this essay many issues regarding the relation between nationalism and postcolonialism are analyzed. The way that Lloyd reads "Cyclops" is different from the way that Joyce liberally rejects Irish nationalism. Therefore, resistant "to the ideology of the Irish national bourgeoisie which assumed control of the state in 1922 and still resistant to it today" is observed from a different scope here (as cited in Attridge and Howes, 2000, p. 80). Hence, nationalism as a reaction to colonialism and political dominance is a tool to resist the state not a reaction *for* it.

In "Cyclops" of *Ulysses* both protagonists have extended modernity, and this modernity can be interpreted equal to nationalism. The political choices and issues presented in this episode, and throughout the whole novel prove the

dominance of nationalism in Ireland of Joyce's time. However, Joyce represents its ironies and contradictions as well. Nolan believes that what this episode dramatizes in itself and for everyone else is the "most important possibilities with which the whole text engages; and freedom through commercial enterprise/ the bourgeois project, and freedom through collectivist nationalism" (2000, p. 92). The fact is that for a movement which is based on nationalism, it is important to fight against the dominant power to gain individual and national identity.

Lloyd argues that *Ulysses* circulates around the anxiety of nationalism existed in Irish society. This circulation is not only thematic but also stylistic (1993, p. 106). He also states that the episode "Cyclops" reveals the condition of the colonized Ireland at almost every level and layer of it. The discussion of the novel does not just argue the formation of national identity but in its radicality roots in its persistence "on a deliberate stylization of dependence and inauthenticity, a stylization of the hybrid status of the colonized subject as of the colonized culture, their internal adulteration and the strictly parodic modes that they produce in every sphere" (1993, p. 110).

It is interesting that in the episode "Circe", Joyce wants to show the desire for Englishness which exists in many Irish, even those who call themselves nationalists. Andrew Gibson (1994) talks of the exposure of this cultural desire as "the anglicized or imported nature of Irish popular culture" (Gibson, 1994, p. 197). It seems that the Irish are experiencing a hegemony, a 'doubleness', or an inner division due to the culture imported. This is at odds with the high spirit of nationalism that the Irish claim. This doubleness is probably a point that makes Joyce against the popular nationalism of the time. The

purity that Joyce was seeking, neither in nationalism nor in any cultural, social, and historical context is found. As Joyce himself wrote, "Our civilization is a vast fabric, it is useless to look for a thread that may have remained pure and virgin without having undergone the influence of a neighboring thread" (1964, p. 165-66).

5. Conclusion

Reading Joyce is a complex job. There are different layers hidden in his oeuvre which demand a high knowledge of history, society, culture, language, etc. to be realized to some extent. The way that Joyce looks at various phenomena around him is hard to be grasped and any critic of Joyce has to scrutinize every word of him to come to a conclusion on his ideas regarding different issues. Joyce is hard to read and far more intricate to understand. He creates each and every one of his characters according to real people of not just the Irish people but from diverse nations, from Asia to Europe. Every character is representative of a type of individual which we may encounter in our real lives so this fact makes his characters more tangible.

Joyce's influences and effects on literature of his age and everyday writings, novels, and artistic works are so vast that we encounter them regularly in our everyday lives. Joycean techniques of parody and pastiche, fragmentations of his words and images, self-referentiality, multiple points of view, open-ended narrative, and mythologies are not the only great features of his works done after him. He manifested cultural and political situations in his works. Joyce's works are complicated as they have their roots in the social, economic, and political changes that occurred before and during his lifetime. As Attridge claims, "far more people read Joyce than are aware of it" (2004, p. 1), by which he means to draw

our attention to what extend modern communication and interpretation are in debt to Joyce's works.

The settings of Joyce's novels are so clear and detailed that if Dublin was demolished after the Second World War, it was possible to rebuild it according to Joyce's descriptions. The way that he visualizes the city is not just considered as his artistic aptitude. But his insistence on his nationalism and spiritual sense of belonging to the place that he was born in and belonged to, despite his self-exposed exile. There are people of different social backgrounds and different religious and nationalistic foundations in his works, precisely like a real society. The portrayal of such aspects makes it easier for Joyce's audience to feel the spirit of those ages of Dublin and in case of this research, the colonial and nationalistic spirits of the age. If it was possible to rebuild Dublin from what Joyce writes, so it is rather an easy job to imagine, understand, and know the Irish society of Joyce's time, with all its aspects according to Joyce's writings, including the facts and details of politics and nationalism of Joyce's time.

Joyce is not only the author of his novels but he is a part of his stories. His intrusion is formed and characterized under the name of his hero, Stephan Dedalus. Stephan is a portrait of Joyce's past, present, and future as an artist and as an Irish. Joyce's personality and characteristic are reflected in his protagonist. Both are similar in their behavior and the way they look at issues of religion, politics, society, and nationalism. Their childhood and adolescence and the progression of their artistic potential are formed in the same way. Stephan experiences things in life just as Joyce does, and he is under the influence of the issues which Joyce is. They both react



to colonization of the Irish, nation's sense of nationalism and different trends and movements in the same way. Stephan to Joyce is like Zarathustra to Nietzsche in *Thus Spake Zarathustra*.

Different studies and criticisms of Joyce are various like the colors of a rainbow. They are united but at the same time they move parallel and show different colors. Their differences exist to the end. Meanwhile, it is concluded from every study of Joyce that his works cannot be understood without accepting the fact that Joyce and his works are political indeed and they have a direct relation to the Irish struggle for independence and their nationalistic movements. Joyce's writing is like a mirror which reflects the history of Ireland and shows us the Irish political memory. Joyce's engagement with the social, political, cultural, historical, and economical changes of Ireland is parallel with his shifts in his writings; features like uncertainties, different narrative experiments and contradictions which are equal to the fluctuate Irish society of the time. The result drawn out is that, Joyce seeks Irish national independence and political freedom.

The opinions and criticisms of the many distinguished researchers and theoreticians which are brought in this research support the fact that they are not totally harmonious in discussing Joyce's political views and approaches and his attitudes toward nationalism and postcolonialism, but they all regard Joyce as a political writer whose writings are mingled with Irish nationalism and postcolonialism.

Joyce presents the dominance of nationalism in every episode of his books, especially in *A Portrait of the Artist as a Young Man*. Meanwhile, he investigates the existing contradictions and ironies. Joyce

puts nationalism near other social phenomena such as modernity, political conflicts and social movements, to make the relationship among them clearer. He observes many interrelated discourses in the Irish society of his time to define and present comprehensible elements which move in parallel or create more contradictions and paradoxes.

Post-colonial studies can examine colonialism and nationalism in Joyce on a number of diverse points, from analyses of individual words and sentences to arguments of wide-ranging propensity and overall form. It enables us to see them as much discussed and fiercely debated issues, and as a set of overarching and often implicit suppositions about the world of Joyce's time. It integrates their immense worldwide correlations and their minute local separations. In Joyce, colonialism and nationalism constantly take us inward, to the fantasies, divisions, and traumas of individual psyche; just as continually they take us outward, to the institutions, competing communities, political conflicts, and historical obligations of our interrelated world. If we move toward Joyce's writings while keeping these points in mind, it becomes clear that some of the apparent paradoxes that construct them- his nationalism versus his internationalism, his fascination with Ireland versus his habitation in Europe, his rejection of the Irish Literary Revival versus his involvement in it- are not really paradoxes at all. They merely indicate the everyday complexities that surround the topic of this research. They are in fact the controversial issues of history that influence the whole society, including artists and writers.

The result drawn out of the discussed matters bring us to this conclusion that Joyce was a part of nationalistic movements such as the Irish Revival. Although he had

major conflicts with some people who claimed to be nationalists, they actually were not. He supported the core and the basic of nationalism, and social and political resistance against the colonial power. In fact, Joyce rejects some trends and movements, or at least parts of them which are diverged from the core ambitions and aims of resistance and nationalism in order to achieve different political purposes or even institutional or personal benefits. He is against movements which were practically moving against the Irish liberty and indirectly helped the Empire to follow up with its colonizing agendas. Therefore, Joyce is a 'semicolonial' writer who has his own mode of nationalism.

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